

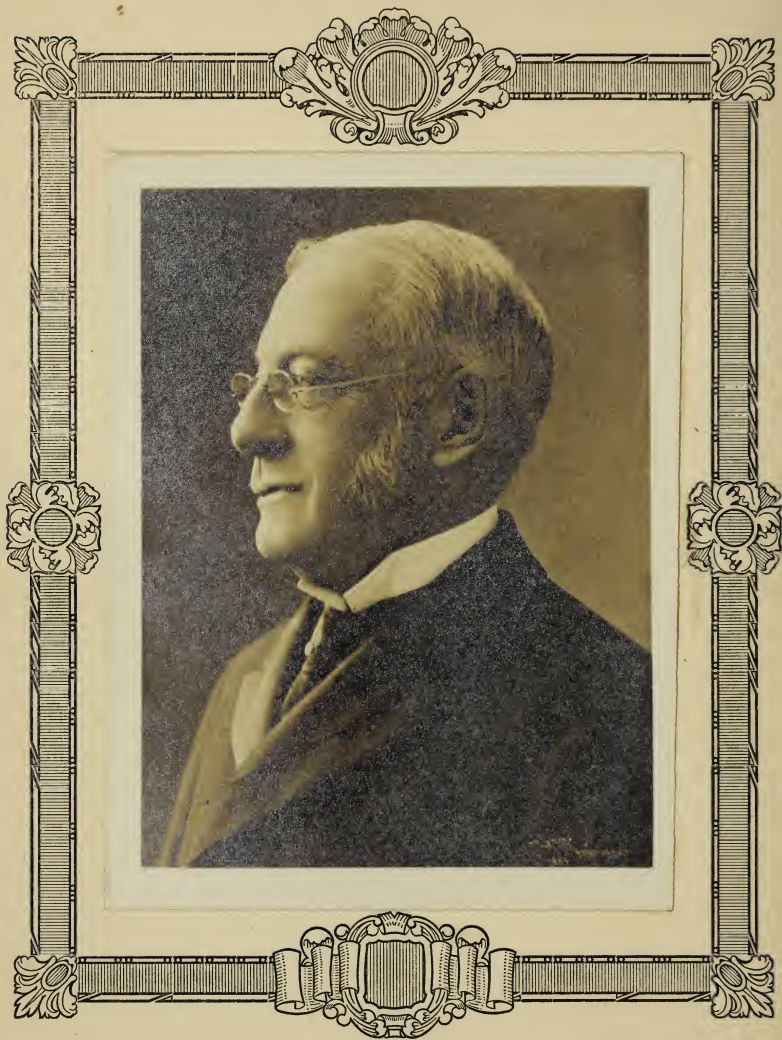
The Book of
The Champlin Press



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OF ILLINOIS

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W212b

Theo W Koch



PRESIDENT EMERITUS CHARLES W. ELIOT

Genuine Photograph, "tipped on." (See Page 28)



The Book *of the* Champlin Press



Bits of Information
and Pertinent Suggestion
on the Printing of a Book

By Harry Parker Ward, M. A.



Copyright 1912 .
By the Champlin Printing Company
Columbus, Ohio

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WHY

Twenty-seven years of daily contact with the problems of the printing business has brought its lessons to the author of the following suggestions. One such lesson is that the ordinary individual who contracts for the printing of a book or magazine is ignorant, in part or wholly, of many, or occasionally of all, the trade customs or business principles, employed in the conduct of this, the sixth greatest industry in America. The bulk of our book printing is done for patrons who have not had much previous experience.

The purpose of this book is two-fold. On the one hand we trust it will be of real value and assistance to our customer; on the other hand it will work great mutual economy in letter-writing. The most of our business is transacted by correspondence, distance usually rendering personal interviews impossible. We expect herein to make reply in advance to at least the more important of the thousand and one questions which are bound to confront our customer before the final specifications are prepared or later as the work of printing progresses.





THE TYPE



THE experienced author or editor needs no suggestions along this line. To the inexperienced the face of type, style, size of type page, system of punctuation and capitalization should form the subject of most serious study. To open a specimen book from a type foundry or the linotype or monotype machine manufacturers, would only serve to deepen the problem. Reliable printshops of today are prepared to set type in several faces only, having the machine matrices in the various body sizes and the display type in the larger sizes, all of the same "family." For instance, if the Cheltenham face were selected, the body matter of the book might be set in Twelve Point solid, or Twelve Point on Fourteen Point body, the quotations if any, in Ten Point, the footnotes in Six Point, the Index in Eight Point, all to be machine set with principal headings and title pages set by hand in larger type of the same face, the outside title, if not an art design, set in Cheltenham Bold, and should there be advertising matter, all of that section of the book set also in Cheltenham, Cheltenham Extended or Cheltenham Condensed. This would make a Cheltenham Book, thoroughly pleasing to the eye, harmonious throughout. Every good





printer will have several such faces from which to select, no printer will have many such faces. The old-time system of many faces, a little of each, has passed away.

Any publication intended to be ornate should be printed in something besides the plain Roman faces. A College Annual or a Fraternity Magazine might look best in Scotch Roman or Cheltenham, whereas a Genealogy or a Catalog would appear to far better advantage in Roman or Caslon. A Text-book or a Directory or a Y. M. C. A. Hand-book demands plain and smaller type.

Style of Type

The author or editor who is about to prepare or oversee preparation of copy for his first publication should carefully study style of composition in just as many modern and really up-to-date works of the same class as he can possibly find. The cost of various styles should also be considered. Should initial letters, type around illustrations, columns of names set in groups or diagonally across the page, use of short measure, much small caps, bold face or italics, footnotes, in short any out-of-the-ordinary styles be desired, it should be known in advance that such styles are more expensive than the ordinary "straight-matter." The customer should know that any

THE TYPE



composition of foreign language, accents, mathematical signs and the like require the setting by hand of the linotype matrices, as the keyboard does not cover them. This is slow and expensive, in fact if there is much of it, it is only fair that it be handled on a time basis.

The most practical and, from the standpoint of correspondence and time, most economical method of reaching intelligent conclusions in this matter, is for the editor or manager to send to the printer a leaf or leaves, or if possible a whole book, containing the style or styles on which estimate is desired. If the printer can not match it exactly he will no doubt send back some specimen sheets within his possibilities.

Number of Words to Page

The mathematical problem of twelve points to the pica, six picas to the inch, seems simple at first, but when the uninitiated is shown how 7.2 lines of solid Ten Point or nine lines of leaded Six Point are contained in one inch and how a "27 em" line of Eleven Point contains 29.45 + ems actual measurement, he finds himself in a hopeless labyrinth.

The practical question to be settled quickly and reliably is "How many words of copy can be allowed for given specifications as to number of printed pages of a certain size type and of



fixed type-page dimensions?" The average typewritten line contains about twelve words. The average sheet of typewritten copy, $8\frac{1}{2} \times 11$, if spaced, will contain three typewritten lines to the inch. About twenty-eight lines of such copy, total 336 words, will fill such a sheet. An editor can in a moment check these average figures by counting words in his own lines, the style of language causing only slight variation. For the other part of the problem it is short work to count words in two or three dozen lines of printed matter set in same type and same measure as specified for the prospective publication, strike an average, average the number of printed lines to the printed page and divide the total number of words in the entire copy by the number of printed words in the specimen page. Illustrations, blank portions of pages, etc., must be taken into account. Excluding such exceptions, this simple method of estimating will be found fairly accurate.

The larger the type the less the number of words to the page and *vice versa*. Thus, any given surface of Six Point type solid will contain theoretically four times as many words as of Twelve Point solid, if of the same face. (See page 58.)

Faces of type differ somewhat as to number of words to page. Cheltenham is more condensed than ordinary Roman, whereas Caslon is a rather extended face. One hundred pages of

THE TYPE



manuscript would therefore require several pages of print less if set in Twelve Point Cheltenham than if set in ordinary Roman and a dozen pages less than if set in Caslon. The typesetting would cost the same but there would be a little less paper, press-work and binding. In Twelve Point Cheltenham solid, the average is something like 13.8 words to the square inch, whereas the same in Caslon would average about 12.2 words, thirteen per cent more words in Cheltenham than in Caslon. Thus it will be seen that Caslon is an expensive face of type by reason of the extra pages it would require for the same amount of manuscript. (See Caslon type, page 85.)

Style of Arrangement

This item should be well understood before preparation of copy is begun. If several editors are to be employed on a publication all should be given to understand that one uniform style, and that style only, is to be employed throughout. As will be noted under the head of Changes, it is quite expensive to change style after the type has been set. No printer can be expected to edit copy before typesetting is begun unless he render a bill for such work. Such a charge would be just and proper but might cause ill feeling on the part of a customer whose business is valued highly.

(See Appendix.)



THE PREPARATION OF COPY



HORACE GREELEY'S trite saying, "Follow copy if it goes out the window," is still the fixed rule in the composing-room of any print-shop. Hence the great care necessary in the making of the copy.

All copy should be typewritten on a good typewriter having a good ribbon. Hand-written manuscript, if unusually clear and carefully prepared, may work out very nicely until proper names or foreign words appear. Trouble will then be inevitable.

Copy should be on one side only of uniform sheets of white paper not too heavy and of size about $8\frac{1}{2} \times 11$ or, if more convenient, $8\frac{1}{2} \times 5\frac{1}{2}$. Uniform spacing of three typewriter lines to the inch allows ample opportunity to insert words or lines in final editing. It is also much more easily read than if solid. Leave an inch blank at top of each sheet.

Never pin an after-thought in the nature of an additional line or paragraph to the copy sheet. Always paste it on at one edge, securely. Pins fall out most surely in the many handlings of the copy.





If at all possible it is best to retain a carbon copy of each sheet. This is inexpensive, as cheap tissue paper is used. A duplicate set of copy sheets in the possession of the author facilitates communication by wire, telephone or even letter. In the case of a valuable manuscript, duplicates should by all means be retained.

CAPITALS, SMALL CAPITALS, *italics* and **bold face** should be uniformly underscored, with three lines for CAPITALS, two lines for SMALL CAPITALS, one line for *italics* and a wavy line for **bold**. The use of small capitals, *italics* and bold face adds to the expense of typesetting.

Each sheet should be consecutively numbered in the upper right hand corner. Numbering should not be begun until every sheet of copy is ready, including title page, dedication, introduction and index (if in front of book, in which case pages can not be assigned until the book is completely paged in print). For temporary use, sheets of copy might be numbered lightly in lead pencil, to be erased when final numbering is made. If duplicate carbon copies are retained, they should be numbered to correspond exactly with the original copy sheets.

It is usually best and more economical in point of time, to hold back copy on a book until it is *all ready*. It is poor economy to send in copy or engravings in instalments. This only makes confusion.

THE COPY

Author's notes of explanation or instruction to compositor should be written in left margin of copy sheet and in *red ink* or *blue pencil*.

It is very hard indeed for an author to try to specify just how much or how little copy is to be contained in a page of type. Editors of wide experience and knowledge may be able to do this. It is sometimes hard for even the printer to arrange type pages where one or even two lines at the beginning or the end of a paragraph must be taken away from or added to a page of type. The first line of a paragraph should never appear at the bottom or the last line at the top of any type page.

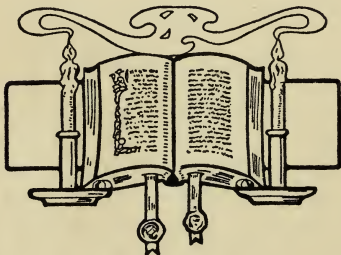


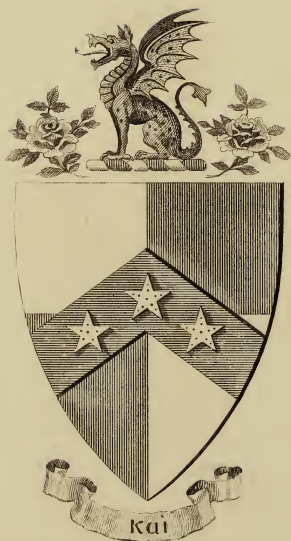
Dummy

We have found it economical in point of time and expense of correspondence, to furnish, without charge, a "dummy" on cheap paper in which the editor of a College Annual should specify just what matter and what illustrations he would like to have appear on each page of the book. It should be borne in mind that every section or division of the book should begin on the right hand page, leaving the preceding left hand page blank, unless some extra copy be supplied to use in such case. An illustration looks well, better than a blank page. (See page 32b, seventh and third diagrams.)

Copy Paper

For the sake of uniformity, we prefer to furnish, free of charge, sufficient copy paper for the entire book, in advance of the preparation of the copy, upon notice that we are to have the contract for the printing. This we will furnish in size $8\frac{1}{2} \times 11$ or $8\frac{1}{2} \times 5\frac{1}{2}$ to suit the preference of the author.



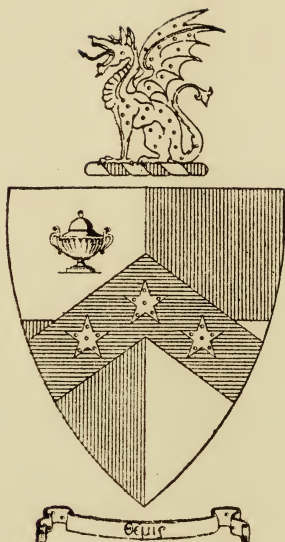


16a

STEEL DIE FRATERNITY INSERT

This is used in the higher priced College Annuals. It costs much more than the ordinary printing appearing on page 16b. It is considered the acme of elegance. (See page 27.) Made by E. A. Wright, Philadelphia.





16b

ELECTROTYPE FRATERNITY INSERT

Often used in smaller College Annuals where limited sale of books prohibits use of Steel Die Inserts. Can be printed as one page of sixteen-page form, thereby eliminating bindery expense of "pasting in" separate insert.



THE PROOF



PROOFS should ordinarily be submitted in both galley and page form. Great haste sometimes necessitates the omission of galley proofs to the author.

This is more or less dangerous. All proof should be read very carefully and slowly. Markings should be made according to custom and always in the margin of the proof-sheet. The proof-corrector pays no attention to any but marginal markings.



✕ Change bad letter.	☐ Move over.
⌞ Push down space.	☐ Em quad space.
9 Turn over.	
3 Take out (<i>dele</i>).	/-/- One-em dash.
^ Left out; insert.	/-/- Two-em dash
* Insert space.	
✓ Even spacing.	¶ Paragraph.
⌋ Less space.	No ¶ No paragraph.
⊂ Close up entirely.	<i>w.f.</i> Wrong font.
⊙ Period. Let it stand.
/ Comma.	<i>stet.</i> Let it stand.
⊙ Colon.	<i>tr.</i> Transpose.
;/ Semicolon.	<i>Caps</i> Capital letters.
✓ Apostrophe.	<i>s. c.</i> Small caps.
✓ Quotation.	<i>l. c.</i> Lower case or small letters.
/ Hyphen.	<i>Ital.</i> Italics.
/// Straighten lines.	<i>Rom.</i> Roman.



MARKED PROOF

initial caps

the Inland Printer prints an amusing letter from Mr. T. B. Aldrich to Prof. E. S. Morse, ex-president of the American Academy for the Advancement of Science. Prof. Morse, it should be stated, has a handwriting quite indescribable. My dear Morse: It was very pleasant for me to get a letter from you other the day. Perhaps I should have found it pleasanter if I had been able to decipher it. I don't think I mastered anything beyond the date (which I knew), and the signature (which I guessed at). There's a singular and perpetual charm in a letter of yours, it never grows old; it never loses its novelty. One can say to one's self every morning, 'There's that letter of Morse's; I haven't read it yet. I think I'll (shy) another (take) at it to-day and maybe I shall be able, in the course of a few years, to make out what he means by those t's that look like w's, and those is that haven't any (eyebrows!) Other letters are read and forgotten, but yours are kept forever—unread. One of them will last a reasonable man a lifetime. Admiringly yours, T. B. Aldrich."

and thrown away

THE PROOF



CORRECTED PROOF

THE INLAND PRINTER prints an amusing letter from Mr. T. B. Aldrich to Prof. E. S. Morse, ex-president of the American Academy for the Advancement of Science. Prof. Morse, it should be stated, has a handwriting quite indescribable. "My dear Morse: It was very pleasant for me to get a letter from you the other day. Perhaps I should have found it pleasanter if I had been able to decipher it. I don't think I mastered anything beyond the date (which I knew), and the signature (which I guessed at). There's a singular and perpetual charm in a letter of yours; it never grows old; it never loses its novelty. One can say to one's self every morning: 'There's that letter of Morse's; I haven't read it yet. I think I'll take another shy at it to-day and maybe I shall be able, in the course of a few years, to make out what he means by those t's that look like w's, and those i's that haven't any eyebrows!' Other letters are read and thrown away and forgotten, but yours are kept forever—unread. One of them will last a reasonable man a lifetime. Admirably yours, T. B. Aldrich."



Proofs are never submitted on anything but proof paper. They should be clear enough to enable the author to read each character perfectly. Proofs of engravings are of a rough nature, not "made ready," only clear enough to identify the engraving as belonging to the type title or legend under it.

Each change desired should be marked. For instance, should the editor wish to direct a change throughout from *St. George* to *Saint George* he should so mark the word each time it appears in proof. The proof-corrector can not be expected to remember such items.

The author must be prompt in proof-reading. Each hour of his delay delays the finishing of the book one hour. *All proof and all copy* must be returned to the printer. Ordinary mail is much more prompt than express. A Special Delivery stamp should always be affixed if there be any haste whatever. It insures more rapid handling en route and at transfer points.

Proofs and copy should not be returned in rolls. They never again lie flat. Printed return proof envelopes or labels are furnished by all printers. They should always be used. To insure cheap postage be sure that the words "*Printer's Proof and Manuscript*" appear with the address. Never seal.

Changes From Copy

Why are they so expensive? Why is it that the cost of an additional line or paragraph (after the type has been once set) is so many times greater than that of as much matter in original copy?

The best possible reply to these queries would be a five-minute demonstration in a composing-room where the linotype machine, the proof press, the "make-up," the "paging" and the proof-reading could be actually seen.

Practically all type is set now on either the linotype or the monotype. On the lin-o-type, a "*line-of-type*" is set and cast into one solid piece of metal called a slug. *To change even a comma* requires not only the re-setting and re-casting of the entire slug, but the re-proofing and re-reading of that much of the copy, first proof and change proof, the getting down from the stack of the galley in which the changed line is, opening the galley or page, finding and taking out the original line and substituting the new line, pulling another proof of the entire galley or page, checking the change and returning the galley or page again to its proper place in the stack.

To add or discard even one word usually requires the resetting of the remainder of the paragraph, for the reason that a type line will admit of practically no expansion or contraction.





To add or discard a paragraph or even a line, will perhaps require re-paging (opening and re-arranging each page of type) from the point where such change is made to the end of the book, or at least to the end of the chapter or division. Such re-paging requires far more time than the original paging.

Changes often require changing the "magazine." The linotype keyboard admits of setting mechanically 180 different characters, each matrix being a mould for one separate letter, figure or mark. These matrices are stored in a magazine, a large, heavy, removable metal case attached to the machine. A magazine is required for each size of each face of type. Thus, if a machine be running on Ten Point Roman in one job and a change be desired in Twelve Point Cheltenham in another job (usually a "Rush" job which can not wait until the Ten Point Roman job is completed) there must be two changes of magazine, Ten Point Roman off and Twelve Point Cheltenham on, then after the change is read and perhaps corrected, Twelve Point Cheltenham off and Ten Point Roman on. Just so if the change desired be in the same Roman face but in Six, Eight, Eleven or Twelve Point magazine and *vice versa ad infinitum*. This operation requires about thirty minutes. Though there be several machines in the plant,

with fifteen or twenty magazines, the above is the usual mode of making changes.

Cost of Changes

Money Cost—The machine costs, with metal (three to five tons each), magazines (\$100.00 each), matrices (\$66.00 each font), motor and other appurtenances, about \$5,000.00. Depreciation is rapid, wages are high, and rent, heat, light and power must be reckoned, so that \$1.25 per hour, including proofing and proof-reading, must be charged for changes or the printer will sustain actual loss. In some of the large cities \$1.75 per hour is charged. Changes can be handled on time basis only. *Hand-set changes*, such as changes in headings, arrangement, paging, moving illustrations, notes, etc., are also charged extra on time basis only, at eighty cents per hour.

Time Cost—Changes invariably cause delay in the finishing of the book or catalog. Delay often causes a money loss to the customer. It brings vexation to the printer, too, as he always has other important contracts in hand, each one scheduled for completion at a certain date.

How to Avoid Changes

Changes would be quite rare,

1. If authors would carefully re-read and revise every line of manuscript copy, checking in





it the position of illustrations, figures and notes, and embodying all possible changes in IT rather than in the printer's proof after the type has been set. A complete system of punctuation, paragraphing, capitalizing and the like, should be worked out before the copy is finally typewritten. Inexperienced authors and editors usually fail to realize the importance of this suggestion until the printer's proof-sheets show in a glaring manner the absurdity of their lack of system. To correct such defects requires a lot of changes.

2. If copy would be so plainly prepared that compositors and proof-readers would never be in doubt as to a single letter, figure or punctuation mark. Typewritten copy is by far the best. Poor manuscript, or good manuscript poorly arranged, is the invariable forerunner of a bill for changes, disliked by the printer and provoking to the customer.

Proof is submitted, *not* to afford the author opportunity to deliberate as to whether certain words or arrangement might better be changed, *but* to either prove, before the forms are sent to press, that the type has been set exactly as copy, or if not, to afford the author opportunity to discover and mark such errors as may have escaped the proof-reader.

A printer should no more be expected to make, free of charge, changes in type once set according

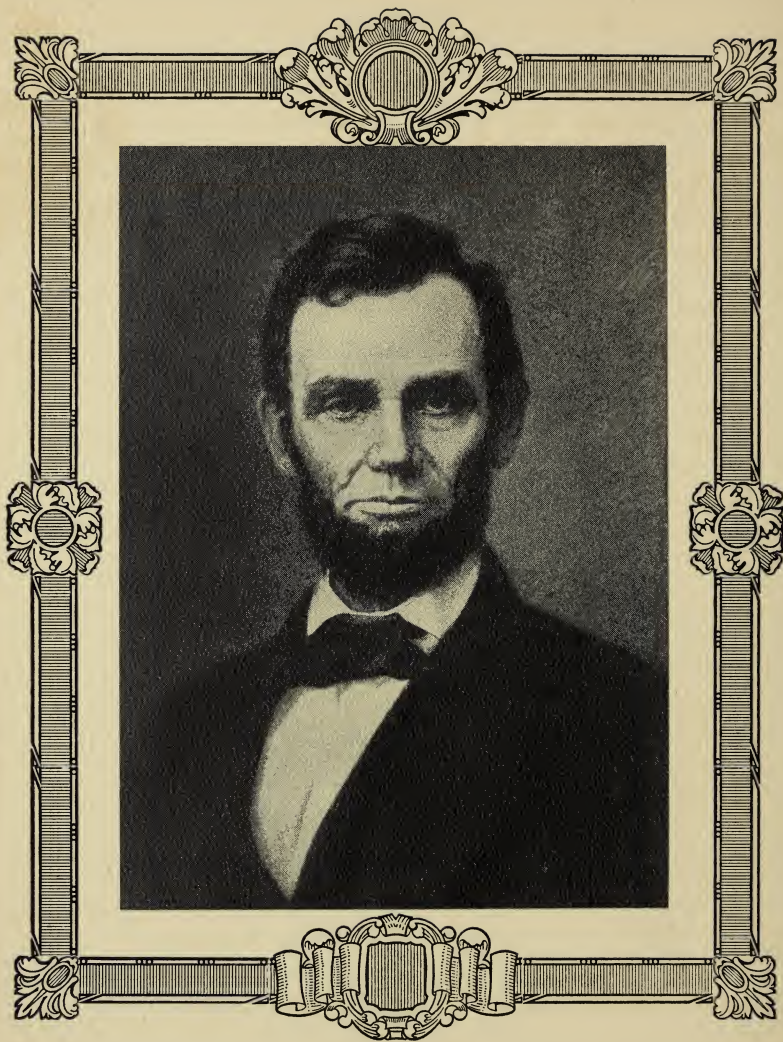
THE PROOF

to copy, than a building contractor to change, free of charge, the size or position of a window or door after the walls have been completed in conformity with specifications.

We value above all things the good-will of a customer. It helps us in the prompt settlement of our bill, gives us the preference when the customer has another book or catalog ready for estimate, in fact proves the old business saying "A Well Satisfied Customer is the Best Advertisement."

In view of the foregoing we most urgently request our patrons to *kindly avoid all changes* if at all possible.





THE ILLUSTRATIONS



BOOK with a few fine illustrations, if printed on only a medium quality of paper and modestly bound, is far more pleasing than a more expensive book full of cheap illustrations, from amateur or coarse drawings and poor photographs. Better twenty-five creditable illustrations than 250 cheap looking ones.

Now and then we find the photo-gravure in a College Annual or a College Catalog. This method of illustration is quite expensive and requires much time, but is exceedingly rich in effect. For buildings and campus views it excels, in our opinion, the steel engraving. (See page 36b.) We will, however, not consider either the photogravure or the steel engraving, except to merely mention the insertion in College Annuals of the stock steel die prints of fraternity insignia. (See page 16a.) We often cut and express to the steel engraving houses paper of the same quality, weight and shade as that in which the book is to be printed.

We have in quite a number of College Annuals carried out a clever idea in the use of a real photograph, unmounted, of the person to whom the book is dedicated. This genuine photograph is





printed on a printing press in a dark room, on photographic paper. It comes in rolls and is cut apart after printing. This photograph is "tipped on" the page opposite the title or opposite the dedication page. The cost varies from \$25.00 to \$50.00 per thousand, smaller quantities much higher. (See Frontispiece.)

Process Color work is beautiful but expensive. Specimens may be observed in Appendix, pages 119 and 120.

The half-tone and the zinc etching are still, however, the universal method of illustration, as they are cheap and quickly made.

Copy for the Engravings

Intelligence in this matter is absolutely necessary, unless the book is to look like a scrap-book, with some illustrations large and some small, some dark and some light. Uniformity in these details is the order in the modern publication of high standard.

Ignorance costs delay and usually money, necessitating uncalled for correspondence, telegrams or long distance telephone calls, and quite frequently the making over of plates. *Carte blanche* is sometimes given us in the handling of copy for engravings, in which event there is some uniformity at least as to size and shape of the finished illustrations.

THE ILLUSTRATIONS

A poor piece of work in a pen drawing or design will make just exactly as poor an appearance in the printed book. Just so with a blurred, over-printed or under-printed photograph, a bad negative or a too light or too dark back-ground. Such work brings dissatisfaction to the customer, discredit to the printer. Retouching of photographs is expensive.

We can not urge too strongly that any drawings or designs be made by artists or draughtsmen of experience in the preparation of copy for engraving, or that such work, if done by amateurs, be submitted to us for our opinion before being used. Poor drawings and poor photographs should by all means be discarded.

A fine quality of pure white, smooth bristol board and some well-known ink such as Higgins', should be used in the preparation of drawings. Care must be taken to have the lines heavy enough so that when reduction takes place they will still be firm and severe in appearance. Weak lines in copy fade away to some extent or produce a fuzzy effect.

Head and end pieces, page headings and all around page borders are now-a-days quite popular for College Annuals. When from the pencils of clever artists, these items of illustration add tremendously to the artistic value of the book. They also add to the expense. We have in our





composing-room a supply of stock designs for such work. Upon application we furnish proof-sheets of these ornaments without charge for editors who care to use shears and paste.

Where a number of portraits, groups or buildings are to appear, all photographs of a kind or for a certain section, should have the same relative degree of density in the back-grounds and should, if at all possible, be printed on the same kind of paper. It is our experience that glossy sun prints make the best copy for half-tones.

In a collection of portraits all heads should be of the same size. A full length portrait of a given size and a head only, of the same size print, do not look well together. A square plate and an oval on the same page or on opposite pages are not harmonious. For a maximum of uniformity and consequent pleasing result, only engravings of the same size, screen, finish and density of back-ground should appear on the same or on opposite pages. To insure such uniformity requires only reasonable intelligence in the preparation of copy.

Groups, buildings and views, should be governed as to dimensions largely by the type page. Thus, for example, if the type page be 30 ems (five inches) measure, the printing surface of the completed engraving should not exceed five inches horizontal measure, unless it be intended for use

THE ILLUSTRATIONS

at right angle to the type, in which event the vertical dimension should not exceed five inches.

On all drawings and photographs for copy the customer should draw a horizontal line with a dart at each end and the desired horizontal dimensions in plain figures on the line. On unmounted photographs (we prefer unmounted) this marking should be done on the back, not too heavily and not with ink. The vertical dimension is another matter, but uniformity here is also much to be desired. It is secured sometimes at the expense of a little fore-shortening of sky or fore-ground, or both, if the height in the photograph be too great, or perhaps cutting off a little from one or both sides, if the height of the photograph be too small. The accompanying diagram of an imaginary diagonal will show how this uniform proportion of horizontal and vertical dimensions is secured. (See page 32a.)

Many engravers insist that photographs should be reduced one-half. This is no doubt true, if the very best effect of the individual half-tone is the only consideration. We have, however, often enlarged photographs into half-tone engravings of double the size of the photograph, considering the uniformity of size to be of far greater importance than the slightly better appearance of the engraving. However, when new photographs or drawings are to be made, they should be about double the desired size of the engravings.





Flash-light photographs such as banquet scenes, interiors and dramatic work are quite interesting from the historic point of view, but from the printer's and the engraver's point of view they are miserable affairs, no matter how much money may be spent on retouching them.

Engravers now universally measure their work by the base and not by the printing surface. One-eighth inch on each of the four sides must be allowed. Thus, the bill for a half-tone of which the printing surface is 5 x 4 will not be for 20 inches, but for $5\frac{1}{4} \times 4\frac{1}{4}$, 23 inches, the fraction in the total being considered as one inch.

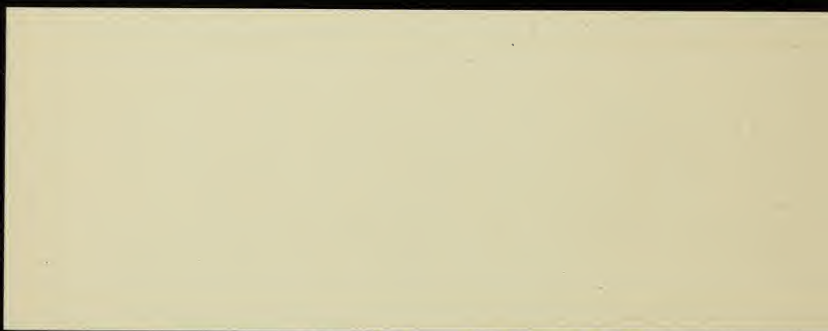
Identification of Engravings

Many customers in years gone by are still in ignorance of the trouble they caused us by not properly providing for the identification of their engravings.

For a book such as a College Annual, each drawing for a zinc etching should be numbered on back E1, E2, E3, etc., and should also have its full title written on the back. Each photograph for half-tone engraving should be numbered simply 1, 2, 3, etc., on the back and should also have the full title written thereon. We are not supposed to know one portrait, group or building from another. For this reason it is of the utmost importance that these numbers be plain and that

Association System for Numbering Engravings

In the fall of 1913 the engravers and printers composing the Annual Association agreed upon uniformity in numbering. We have therefore changed our system to comply, as follows: For half-tones, from one up, viz., 1, 2, 3, etc., and for zinc etchings, from one thousand up, viz., 1001, 1002, 1003, etc.



THE ILLUSTRATIONS

each number be conspicuously placed in the exact spot in the copy where the etching or half-tone print is to appear.

For further precaution, frequently of real value, it is advisable to draw roughly a parallelogram, square, circle or oval of about the size of the finished plate, in its exact position in both copy and dummy, writing both the number and the title in the same. Then, in case we do not handle the making of the engravings, if the engraver be instructed to send to us with each plate the drawing or photograph from which such plate is made, and if the engraver has been further instructed to carefully number each plate on the wood base E1, E2, E3, etc., for etchings, and 1, 2, 3, etc., for half-tones, such numbers agreeing with copy on back of drawings and photographs, time and temper will be saved both ourselves and our customer. (See page 32b.)

Oval photographs make cheap looking rectangular half-tones. Use square cornered photographs for copy.

For making up engraver's copy for groups, photographs should be unmounted and fully identified on back. A diagram containing identification number, name and position of each photograph, *must* accompany such copy, as the photograph is to be pasted down to the group back-





ground, thus losing number and name written on back. The group is to be numbered as one engraving. The individual portraits must bear that number, also a letter, also the name, to insure proper position in group according to diagram, 42A (Davis), 42B (Fox), etc. A separate photograph must be furnished for each appearance of such portraits as repeat in other groups; if not furnished, extra charge will follow for making extra photographs needed. Photographs for each group, together with diagram and a carefully prepared list should all be placed in one large envelope properly labeled.

If the foregoing suggestions are not followed exactly, confusion is sure to follow.

We have had as high as ten thousand engravings in our plant at one time. During the College Annual season consignments are arriving daily, sometimes hundreds in a single day. For our mutual benefit we must insist that each shipment be so marked on the outside of the package or case that we know before opening for just what contract it is. Upon opening we *must* find each engraving marked in such manner as to secure immediate and positive identification. We then add our job number and send to the composing-room.

Dies for Cover Stamping

Brass dies are best but are by no means always used. Their cost varies from \$5.00 to \$25.00 or even more. For small editions up to perhaps 1,000 copies of a book, type may be set or a zinc etching made from an art design at an expense of a dollar or two. From the type or the etching an electrotyper can prepare, for another dollar or two according to size, what is known as a book-binder's embossing electro, about a quarter of an inch thick, of solid metal with extra heavy copper shell to withstand the great heat and pressure of the embossing press. This, however, does not last nearly so long as the brass die. (See cover.)

The cost of die or electro is an extra charge, unless furnished by customer.

Illustrated Linings

Printed lining papers, when a special design is desired, may be worked into the binding of a book. Designs for such linings are usually made into zinc etchings from drawings, either of the campus sky-line, or some other appropriate subject, to be printed in one or more colors of ink.

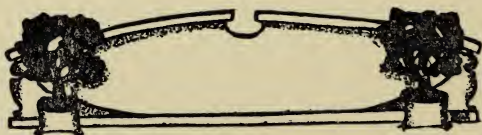
In many instances, the seal of the institution is repeated in straight lines across and up and down the page of both lining and fly leaf opposite. This adds to the expense. (See page 99 for specimen of Japanese Shadow lining paper.)





A Book-Plate

The subject of Illustration should not be left without a word in favor of the book-plate for the College Annual. It should be used, if a really good artist can be secured to make the design. The working in of some favorite spot or hallowed object gives it a touch of local sentiment which is of real value. For instance, in the Penn State LaVie the old willow, in the Ohio State Makio the sun-dial and in the Georgetown (Kentucky) Belle of the Blue the field of blue grass, will pull at the heart-strings of any student who possesses an atom of college spirit. Such book-plates are inexpensive unless steel or copper engraved (\$100.00 to \$250.00). Made in zinc from black and white drawing, the etching should not cost over one or two dollars. The paper should be genuine imported Japanese, such as we always carry in stock for use in printing private book-plates. The cost, above that of the etching, should not exceed five or six dollars for an edition of five hundred copies. (See pages 36a, 97 and inside front cover.)





36a



EXAMPLE OF COLLEGE ANNUAL BOOK-PLATE
(See Pages 36 and 97, also inside front cover.)



ELLIOTT NORTH PHILA

WASHINGTON SEMINARY FROM PEACHTREE ST.

36b

EXAMPLE OF PHOTOGRAVURE. (See page 27.)
The Chas. H. Elliott Company, Philadelphia, specialize
in Photogravures for Schools and Colleges.

THE PAPER

PAPER is a subject on which very few persons become really expert. Coated or enamel papers are perhaps the most perplexing. They are single, double and triple coated. They are sold only through jobbing houses who seem to change the names of their brands from time to time, as trade conditions demand. Prices vary from 5½ cents to 15 cents, according to quality, finish and number of coatings. The same paper is known by different names in the catalogs of different jobbers, excepting the Dill & Collins and Warren brands which retain the same names in the catalogs of such jobbers as are fortunate enough to handle those papers. Last season we ran many tons of D. & C. "Black and White" and Warren's "Lustro" through our presses, in College Annual printing.

The greater the number of books and the greater the number of pages, the greater should be the care given to the selection of paper. An edition of 100 books of ninety-six pages requires (barring ten to fifteen per cent spoilage) 300 sheets of paper. An edition of 1000 copies of a book of 400 pages requires (barring seven or eight per cent spoilage) 12,500 sheets.





Engravers usually recommend for illustrated books, the use of a highly glossed, pure white paper. Such paper in the hands of a good pressman supplied with good ink does show the engravings off to the best possible advantage. Individual preference has all to do with this item. Some authors prefer Mission Furniture and Arts and Crafts Architecture. Such persons are apt to like a handsome rough paper with perhaps deckle edges, the illustrations being printed on the new and now tremendously popular dull papers. These papers are higher priced but they now come in several shades of India, gray and light green. Good engravings, printed in shades of ink harmonizing with the shades of paper, appear well as inserts (whole leaves inserted) here and there between the rough leaves of type matter. The richest possible arrangement is to print the illustrations on the dull paper in ink properly harmonizing with the papers and the cover of the book, "bleed" the picture and tip it to the rough paper leaf of a type page. To do this work acceptably requires the services of a bindery employe of experience in tipping, the use of the highest grade library paste (common paste and inexperience will make a "mess" of such work) and a lot of time and patience. (See pages 26, 119, 120 and 32b.)

THE PAPER

As to thickness of paper, a book of few pages appears much better on very heavy paper, whereas a book of many pages has every reason for the use of lighter weight paper. The customary specification for a College Annual is an enamel paper worth in quantities of a ton or more $8\frac{1}{4}$ to $8\frac{1}{2}$ cents plus freight, on a weight basis of 25x38—80 lbs. to the ream of 500 sheets. This, for a book whose untrimmed page is 8 x 11, is 32 x 44—120. We have printed a great many Annuals however, on 32 x 44—140 and one or two on 32 x 44—160. The engravings do not appear to any more advantage on the very heavy paper. It simply adds bulk, thickness, weight, and expense. We generally use 32 x 44—120 and recommend it.

For “tips” the paper should be as light as possible owing to the bulkiness of the tips and paste.

We have a power “roughing” machine, under the steel engraved roll of which we can pass the printed “tips” to produce a rich effect at but small extra cost. (See pages 26, 77, 119, 120.)

Deckle edge paper in large sheets costs about twice the price of the same relative quality in smooth edge. The deckle in the large sheet when folded shows on one half only of the leaves, and on one edge only. Deckle edge paper in small sheets costs fully three times the price of plain edge paper of good quality, but it has the advan-





tage of being deckled on one edge of every leaf after folding. Genuine imported Dutch and English Hand-made Rough Book papers may be had at about fifty to sixty cents per pound. They are used for small editions of fancy brochures only.

Odd papers, such as are not carried in stock by jobbers, can be secured, but at greater cost than for papers of regular sizes, weights and colors. They are special made at the mill, in large quantities only and the jobber is required to accept fifteen per cent over-run or under-run as the case may be.

Several samples of the more commonly used papers may be seen in the back of this little volume.



THE INK



OR really fine half-tone printing nothing short of \$1.00 net per pound should be used in black or \$1.25 to \$1.50 per pound in colors, except purples which cost at least \$2.25 net. As only about one and a quarter to one and a half pounds per thousand are required to a form of sixteen pages, there is no excuse for using cheap ink, except that the finer inks necessitate slip-sheeting, an expensive item. Any good judge of half-tone printing can detect press-work that has been slip-sheeted. Many inks costing net from forty to sixty cents per pound do not need slip-sheeting neither do they show the dense black of the slip-sheeted higher priced inks.

"Make-ready" is of really more importance than ink. For a sixteen-page form of an illustrated book such as a College Annual, the "make-ready" requires from six to eight hours' time, building up with thicknesses of tissue paper to "type-high" or sand-papering off the bottom surface of the wood base of an engraving that is a trifle more than "type-high." The first impression from a form shows nearly all illustrations and type too light and some perhaps too heavy. This is all equalized in the "make-ready."





The question is often asked "Why does this or that engraving not appear as well in the book as the engraver's proof?" The engraver proves one engraving at a time, after the most careful "make-ready" and with ink costing much more than printer's ink, thus bringing out the individual half-tone to the very best possible advantage. When this same engraving is put into a form with a lot of other engravings, some of which are dark and require a minimum of ink in the printing and some of which are light and require a maximum of ink to bring them out best, there must be an equalizing of the volume of ink. This works to the disadvantage of some of the engravings. The best general result is attained by slip-sheeting whereby a heavier flow of ink is made possible. This adds about \$3.00 per thousand impressions but is well worth it.

We slip-sheet all really good printing. Many printers differ on this question. Press-builders guarantee their machines not to need slip-sheeting. Ink-makers guarantee their inks to work just as well without slip-sheeting. Notwithstanding, we slip-sheet all fine work. So does any other printer who has a reputation for really highest grade work. The proof in this much-mooted question is in the comparison, made with the intelligence gained by experience only.

(See Appendix.)

THE BINDING

IN the discussion of this all important subject no notice will be taken of the many varieties of rare bindings, costly imported leathers, hand tooling, or Louis XIV designs. There are a few "Arts and Crafts" binderies in our great cities where orders for such work would be accepted, and where book-lovers whose hobby is rare bindings may have their wishes gratified, but at prices many times higher than could be considered here.

Neither will we discuss bindings such as appear on ordinary subscription work, the so-called "Half Morocco" sets of great authors, dictionaries and historical collections. The leather on these books is usually only split sheep or split cowhide handsomely finished, which with ordinary usage may last a few years but is in reality neither as strong nor as lasting as a good quality of binders' cloth. Such books are put together largely by machinery, covered with a lot of gold leaf often of cheap quality which tarnishes rapidly. Cheap machine sewing, coarse "super," cheap glue, machine made cases, and hurry enter largely into the making of cheap bindings. There are so many such in our public libraries that re-binding is a heavy expense, warranting many large institutions in establishing binderies of their own.





Leather and Cloth

"Limp-leather" bindings with their rough cut, extending edges are not as expensive as first thought might suggest. It is true that for a book, an inch thick with page dimensions after trimming $7\frac{3}{4}$ by $10\frac{1}{2}$, only three, or quite rarely four, covers can be cut from a sheep-skin of a surface measuring ten or twelve feet. The leather over the neck, legs and tail of the animal is useless in cutting out a piece 18 by 12. These skins are dyed at the tannery in many colors and shades. To be perfectly frank, these colors fade to some extent if long exposed to light, especially sunlight. A good example may be found in the leather table cover or leather covered pillow such as is seen in a den or a student's room. In a few months' time the green shades will deaden, the blues and browns and the reds fade more or less. This class of leather is, however, generally conceded to be far handsomer in appearance than the more costly calf or cordovan (horse-hide) which are practically everlasting. We are considering only the selected, natural thickness, sheep-skin, termed "ooze sheep." Split sheep and split cowhide, "pass-book" sheep, and some goat can be had in many colors at very low price, but such leathers as well as regular ooze sheep with blemishes should never be used in the binding of a permanent book. This binding is ooze sheep.

THE BINDING

Leather covers cut and extending about one-half inch over the edges of the book are not as expensive as the "turned-in" edge, which, in addition to the extra cost, requires much more time in the bindery due to the "paring" of the edges and corners and the extra amount of gluing required.

Silk, or "College Silk," a good imitation, is often used as a lining. It is more expensive but adds much to the general appearance of the binding. This book is silk lined.

In regard to the higher priced leathers, such as genuine Morocco, Turkey, Russia or tree-calf, their cost makes them suitable for backs and corners of very high priced bindings only. Ooze-sheep is not as lasting a cover as the better qualities of Interlaken Mills or Holliston Binders' Cloths and Buckrams. While the ooze is far more attractive, especially if hot stamped blank or gold stamped, the good cloth is more capable of long and hard usage, particularly so in the hinge. On the other hand a full cloth case binding with its edges turned under, the stiff boards to be cut, trimmed and glued on both sides, and the much more accurate hanging, requires two or three times as much time in the bindery. The labor cost of cloth binding is heavier, the material cost very much less. Thus it is that the book in limp-leather binding, while costing so much more on account of the high price of the leather, and the cutting to





such waste, can be bound in far less time than the book bound in cloth.

White and very light colors in both leather and cloth should be avoided, so easily are they soiled. Such great care must be taken by the workmen in the making of such bindings that an extra price is demanded.

Cloth of the best quality comes in one hundred shades. Each shade may be had in fifteen different patterns, 1,500 in all from which to make selection. By no means all colors or patterns are carried in stock by the supply houses. For this reason selection of cloth or leather should be embodied in the contract. We remember one instance when two months' time was required in which to secure a cloth of regular color and pattern. The securing of leather also is sometimes, not often, a matter of many weeks.

We have produced some strikingly handsome effects in College Annual covers in the semi-flexible paper style of binding. This is cheap in price, and attractive in appearance but not so durable. Paper on solid boards and imitation leather of any description make abominable covers.

Prices of the same grade cloth vary to some extent. Reds and purples are highest in price, black the lowest. Cloth comes in rolls 38 inches wide, 38 to 45 yards in length. Full rolls are cheaper per yard than broken rolls.

THE BINDING

Any printer can supply small sample books of both leather and cloth on application.

Sewing

Many beautiful and valuable books simply fall to pieces if subjected to hard usage because of ignorance regarding binding specifications. A book in which the horizontal dimension is greater than the vertical should be much more carefully bound than one in which the vertical dimension is the greater. A book whose page is six inches horizontal and nine inches vertical bears exactly the same relation to a book nine inches horizontal and six inches vertical as a six by nine shelf bracket sustaining a nine inch shelf with six inches on the wall, to the same bracket attached nine inches to the wall and supporting a six inch shelf: a simple demonstration in mechanics. The nine inch shelf requires plenty of long screws firmly driven into the wall to afford as much strength as a few short screws would give the six inch shelf attached to the wall by the nine inch dimension of the bracket. Just so with the sewing, "rounding and backing" and gluing of the book. The leverage of the long horizontal page against the resistance of the short vertical sewing edge is great and ought to be carefully provided against in the binding specifications of the book.

Some books fall to pieces because of the fact that they are folded on a folding machine in forms





of thirty-two pages and sometimes sewed in the same size forms on a sewing machine. Especially if the paper be heavy or bulky, is this true. In comparing cost of production of such machine folding and sewing with hand folding in forms of sixteen pages (or if the paper be unusually heavy, of eight pages only) and hand sewing on tapes, we must include in our consideration the fact that the smaller the form the greater the number of single folds, gathers and stitches required in the book; also the fact that hand folding is much more expensive and that the hand sewing of small forms is many times more expensive, as well as almost infinitely slower. It may be interesting to note here than the "sewing-bench" for the hand work of today is practically the same as that used in the times of Jean Grolier and William Caxton. Take, for instance, an ordinary College Annual of three hundred pages. The *machine* work can be produced for *five cents per copy less* than the *hand* work. In an edition of five hundred copies the printing estimate will be \$25.00 lower unless the specifications distinctly embody the hand sewing *on tapes* in *small forms*. The machine work looks just as well, sells just as quickly and for just as much money. At first nobody knows the difference, but a comparison of hand work with machine work in these details even a few months after the book is completed will tell the tale only too plainly. This book is hand sewed on tapes.

THE BINDING

Last season we secured the contract for the Annual at one of our large state universities because of the fact that the Annual of the preceding year had fallen apart. It was a large and very handsome book, beautiful leather, heavy paper of excellent quality, well printed, full of costly engravings and from a literary, statistical and historical point of view, *par excellence*, but from the point of view of permanence, a *total wreck inside of six months*. In this beautiful book the tapes could be seen and felt in the backbone, but when the book fell apart the sewing proved to be machine work. The tapes had been simply pasted on, over the threads of the machine and not under and a part of every stitch made by a hand propelled needle: a saving of \$40.00 on eight hundred books, two per cent on the total money cost, about \$2,000.00, to say nothing of the value of the labor, worry and time given the publication by the manager, editor, artist and other members of the staff.

The foregoing striking example was more of a lesson in the results of cheapness in production than we could endure. While we have in our plant the most modern folding machine and run it sometimes night and day on catalog and magazine work, and while we machine sew many such publications, we at that time determined positively to refuse the acceptance of contracts for editions of books, good from a mechanical point of view,





unless hand sewing in small forms and on tapes be specified. This does not apply, however, to such books as are intended to be held together by wire staples, fancy cord or leather thong.

Gluing

There is perhaps the same distinction between the various grades of book-binding glue as between different qualities of varnish. To the inexperienced, time is the only proof of quality in both articles, and not always then, as a careless employe may brush the backbone of too many books at one time, thus allowing the glue to chill before the "hanging" of the cases is completed. A glue costing eighteen or twenty cents per pound, if properly applied, will be quite flexible and lasting in the book's backbone, whereas a nine- or ten-cent glue will surely crack, and perhaps in cracking loosen some of the threads. A good binding absolutely requires good glue.

Stamping

A sheet of gold leaf is about $3\frac{3}{8}$ by $3\frac{3}{8}$ inches. It costs, if XXX Deep Gold from a reliable house, about $1\frac{1}{2}$ cents. The cost of gold leaf work however is not so much in the gold as in the skilled labor required in its handling. Nothing is more interesting than to watch the book-binder open the "pack," take the "leaf" out from between

THE BINDING

the tissue leaves of the "book," spread it out with the "pallet" so very carefully and slowly on the "cushion," cut it with the same "pallet," lay it in pieces on the "case" over the already "sized" spot which is now to come under the almost red-hot "die" in the embossing press, where an instant's contact under pressure will make good gold bright and rich forever. The unused portion of the leaf is then removed by a sticky "rubber" resembling a hand-full of putty.

Gilding the top or other edges of a book is a still more expensive and of even slower process.

To insure minimum expense in gold leaf stamping one should be careful to keep the design to be stamped down to one leaf. As the process of stamping does not admit of "laying on" with accuracy, the plate or die should not exceed 3 by 3, or 6 by $1\frac{1}{2}$. Cover designs should not be selected in which are gold rules around the edges of the cover, or one line at the top and another at the bottom of the cover. The cost of the gold leaf work is very heavy in such designs. Cheap gold leaf, Oriental Tissue, or imitation gold, should never be considered if permanency of brilliance in the gold is desired. Such articles are cheap and can be put on and stamped very quickly and cheaply. The result of their use is pleasing temporarily but in the course of a year or two the lustre is gone.





Color Leaf is quite popular, comes in long strips in width of four or five inches, or in sheets which can be cut to exact size, in quantity, in a cutting machine. It may be had in great variety of colors. The handling of it is cheap because quick and the article is inexpensive. Larger designs may be used in connection with color leaf for less expense than even very small designs of gold leaf.

Printing of a nice book cover of leather or cloth should never be tolerated. It is very cheap and brands the publication as such.

Blank Stamping is handsome and fairly cheap. The die is prepared as for gold leaf or color leaf work. The degree of heat and the length of time of contact determine the shade of dark color secured. Thus a brown leather cover stamped very hot and a little longer than usual will be almost black. Black leather blank stamped hot and long will give a gloss to the lettering or design. See back cover of this book.



THE SHIPMENT



WE MUCH prefer that a customer, especially a new customer, should state in detail his wishes as to routing. His location may be on two lines of railway, one of which is better for reasons best known to him. Occasionally there are two towns of the same name in the same state. Let the shipping directions be complete.

We pack our product in small cases, our experience teaching that by so doing delivery in good condition is practically guaranteed. On the outside of each case we mark its number and the number of books or catalogs it contains, separate notice of the same being sent by mail for each individual case. We have found that this system minimizes checking and counting troubles. We bill only the actual number of books we ship. Should there be a small shortage, as will sometimes happen in spite of care, we credit back such shortage at the price mentioned in contract for extra copies.

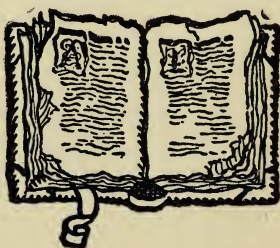
In the packing of a fine book, a College Annual or a literary or historical work, we use old newspapers which we buy in quantities. Each book is separated from others, only two or three, according to thickness, being in one package with many



ON THE PRINTING OF A BOOK



thicknesses of the newspaper all about it. This all costs time and a little money but in the shipment in this manner of many thousands of beautiful and expensive books last season we received no complaint of damage to a single copy.



COPYRIGHT



YOU ARE frequently asked about the method of securing copyright and the cost of same. Explanatory circular and blanks will be furnished free upon request addressed to The Register of Copyrights, Library of Congress, Washington, D. C.

One dollar is the statutory fee for registration.

Following is a reprint of some suggestions issued by the Register of Copyrights:

To aid the copyright office to expedite your copyright business

1. Address plainly all mail or express matter Register of Copyrights, Library of Congress, Washington, D. C.

2. Add on outside of parcel the name and address of sender.

Please caution Postmaster not to cover this with his frank label.

3. Mail together in one parcel:

(a). The work to be registered;

(b). Application blank (and, if a book, the duly executed affidavit) and

(c). Money order, or express order, for copyright fee.

Do not send currency or coin or postage stamps for fee.



Private checks not certified are not acceptable, and if sent may be returned.

If this is done, and the application blanks carefully and properly filled out, the delay resulting from the need for correspondence will be eliminated.





APPENDIX

Exhibits of Type

Exhibits of Paper

Exhibits of Ink



EXHIBITS OF TYPE

Lincoln's Address at Gettysburg contains about the same average length of words as ordinary "copy." The printing of it in the several sizes of type here following affords opportunity for fair comparison, in at least the one measure used, 19 ems pica, 3 1-6 inches. One em is 12 points; six ems, 72 points, make one inch.

The spacing between words reaches a much heavier percentage of measure in the smaller than in the larger faces. The individual letters are also somewhat more extended in the smaller sizes of type. (See pages 9-11.)

Our exhibits are limited in number for the reason that, to show five machine sizes of three families of body type in all widths of measure from 13 to 30 ems pica, would require 270 specimen pages.

This book (pages 5 to 56) is set in linotype Twelve Point Cheltenham, solid, same as upper portion of page 60.





Four-score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now, we are engaged in a great Civil War; testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do so. But, in a larger sense, we cannot consecrate — we cannot hallow — this ground. The brave men, living and dead, who have struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus so far nobly advanced. It is rather for us to be dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we

TYPE EXHIBIT A

12 POINT SCOTCH ROMAN (Pica); upper portion solid, six lines to one inch; lower portion two point leaded, 5.14 lines to one inch; 33 full lines average 8 words each.



Four-score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now, we are engaged in a great Civil War; testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do so. But, in a larger sense, we cannot consecrate — we cannot hallow — this ground. The brave men, living and dead, who have struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus so far nobly advanced. It is rather for us to be dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation, under God, shall have a new birth of

TYPE EXHIBIT B

12 POINT CHELTENHAM (Pica); upper portion solid, six lines to one inch; lower portion two point leaded, 5.14 lines to one inch; 30 full lines average 8.77 words each.

APPENDIX—EXHIBITS OF TYPE

Four-score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now, we are engaged in a great Civil War; testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do so. But, in a larger sense, we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who have struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus so far nobly advanced. It is rather for us to be dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that Government of the people, by the people, for the people, shall not perish from the earth.



TYPE EXHIBIT C

11 POINT ROMAN (Small Pica); upper portion solid, 6.54 lines to one inch; lower portion two point leaded, 5.54 lines to one inch; 30 full lines average 8.8 words each.



Four-score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now, we are engaged in a great Civil War; testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do so. But, in a larger sense, we cannot consecrate — we cannot hallow — this ground. The brave men, living and dead, who have struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus so far nobly advanced. It is rather for us to be dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation, under God, shall have a new birth of freedom — and that Government of the people, by the people, for the people, shall not perish from the earth.

TYPE EXHIBIT D

10 POINT ROMAN (Long Primer); upper portion solid, 7.2 lines to one inch; lower portion two point leaded, 6 lines to one inch; 30 full lines average 8.8 words each.

APPENDIX—EXHIBITS OF TYPE

Four-score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now, we are engaged in a great Civil War; testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do so. But, in a larger sense, we cannot consecrate — we cannot hallow — this ground. The brave men, living and dead, who have struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus so far nobly advanced. It is rather for us to be dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation, under God, shall have a new birth of freedom — and that Government of the people, by the people, for the people, shall not perish from the earth.



TYPE EXHIBIT E

10 POINT CHELTENHAM (Long Primer);
upper portion solid, 7.2 lines to one inch; lower
portion two point leaded, 6 lines to one inch; 26
full lines average 10.11 words each.

ON THE PRINTING OF A BOOK



Four-score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now, we are engaged in a great Civil War; testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do so. But, in a larger sense, we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who have struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus so far nobly advanced. It is rather for us to be dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that Government of the people, by the people, for the people, shall not perish from the earth.



TYPE EXHIBIT F

8 POINT ROMAN (Brevier); upper portion solid,
9 lines to one inch; lower portion two point leaded,
7.2 lines to one inch; 25 full lines average 10.64
words each.

APPENDIX—EXHIBITS OF TYPE

Four-score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now, we are engaged in a great Civil War; testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do so. But, in a larger sense, we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who have struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus so far nobly advanced. It is rather for us to be dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that Government of the people, by the people, for the people, shall not perish from the earth.



TYPE EXHIBIT G

8 POINT CHELTENHAM (Brevier); upper portion solid, 9 lines to one inch; lower portion two point leaded, 7.2 lines to one inch; 22 full lines average 11.86 words each.



ON THE PRINTING OF A BOOK

Four-score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now, we are engaged in a great Civil War; testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do so. But, in a larger sense, we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who have struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus so far nobly advanced. It is rather for us to be dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that Government of the people, by the people, for the people, shall not perish from the earth.



TYPE EXHIBIT H

6 POINT ROMAN (Nonpareil); upper portion solid, 12 lines to one inch; lower portion two point leaded, 9 lines to one inch; 23 full lines average 11.48 words each.

EXHIBITS OF PAPER



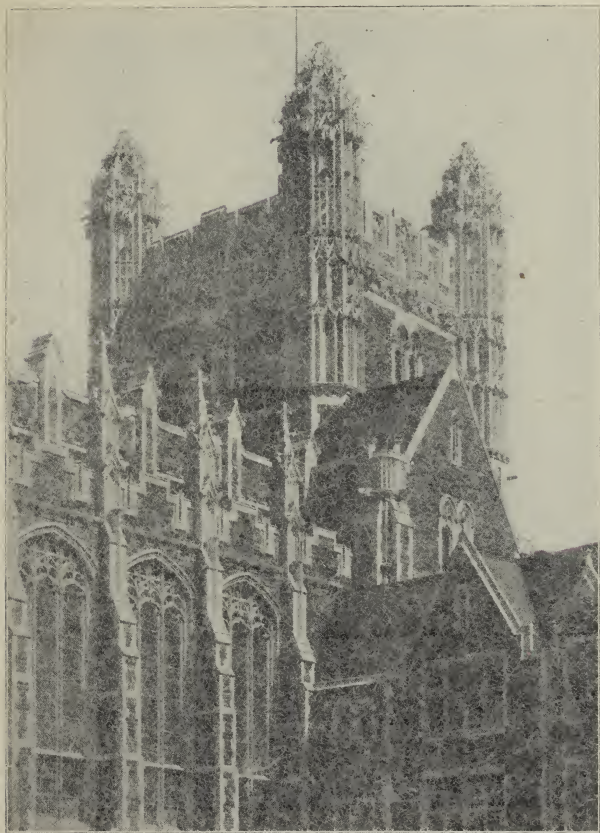
Paper comes in infinite variety of quality, weight, color and size. We have selected for exhibition herein a very few samples of such qualities as are more commonly used in book printing of a high class. Mention is made of other weights and shades obtainable for such qualities as are here shown. Thickness is approximated only and is exclusive of cover, linings and fly leaves.

For better comparison of the papers, the same illustration and the same ink are used on each of the smooth finish paper samples.



PAPER EXHIBIT A

ALEXANDRA—This sample is $10\frac{1}{2} \times 29-40$ Buff; deckle on each leaf; water-marked; thickness 176 pages to one inch. May be had in lighter weight and in white. The Central Ohio Paper Co.



COLLEGE OF THE CITY OF NEW YORK

PAPER EXHIBIT B

SWISS-MADE JAPANESE GAUZE—imported, hand-made, for tipping over fine illustrations. Japan Paper Co., New York. Central Ohio Paper Co.

New York.
tipping over the illustrations. Japan Paper Co.,
JAPANESE GAUNTS—Imported; hand-made; for
PAPER EXHIBIT B

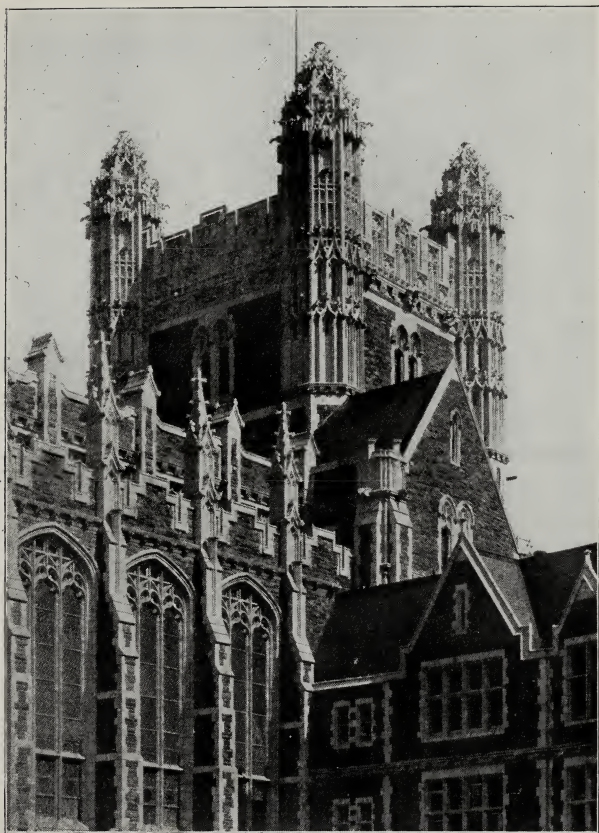


COLLEGE OF THE CITY OF NEW YORK

PAPER EXHIBIT C

SWANSDOWN—This sample is 25 x 38-120; heaviest weight made; thickness 336 pages to one inch; may be had in various sizes and weights. Central Ohio Paper Co.





COLLEGE OF THE CITY OF NEW YORK



PAPER EXHIBIT D

DILL & COLLINS "BLACK & WHITE"—This sample is 32 x 44-140; thickness 424 pages to one inch; may be had in various sizes and weights.

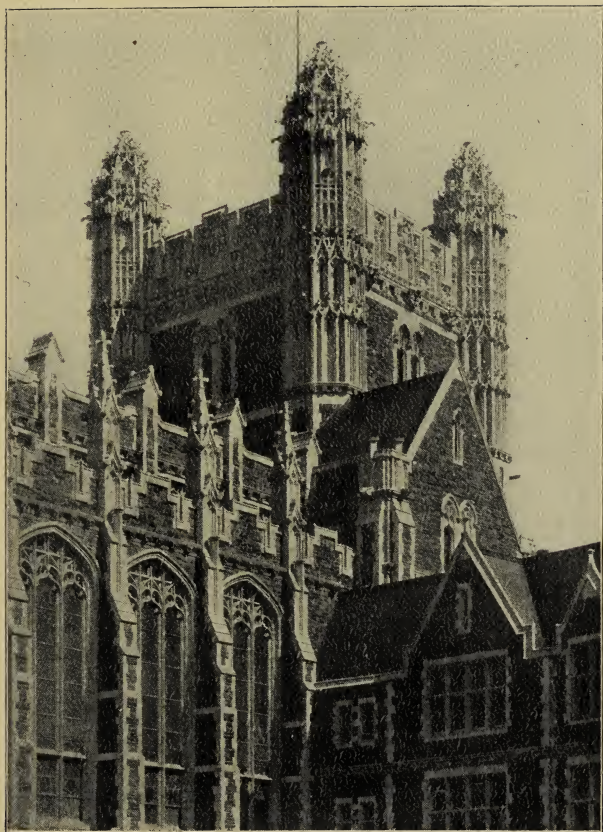


COLLEGE OF THE CITY OF NEW YORK

PAPER EXHIBIT E

WARREN'S LUSTRO DOUBLE COATED—This sample is 32 x 44-120; thickness 496 pages to one inch; may be had in 140 lb. and 160 lb.





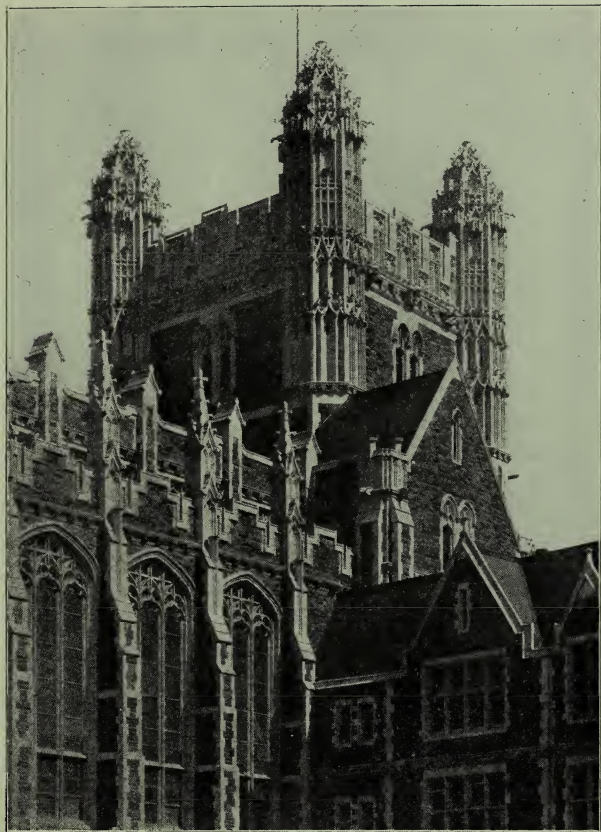
COLLEGE OF THE CITY OF NEW YORK

PAPER EXHIBIT F

EXETER—This sample is 32 x 44-120 India; thickness 470 pages to one inch; may be had in no other shade in this size sheet. Central Ohio Paper Co.

This sample has been "roughed" after printing. See page 39.





COLLEGE OF THE CITY OF NEW YORK

PAPER EXHIBIT G

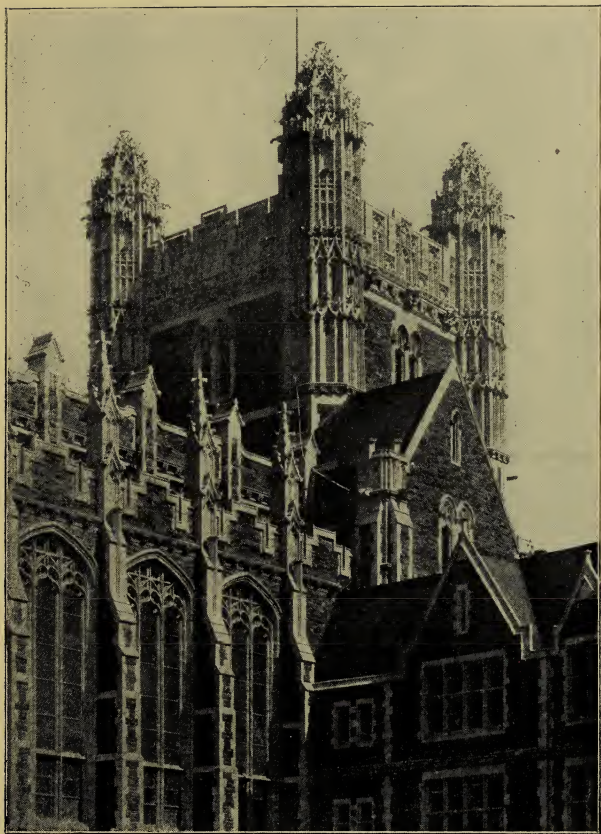
EXETER—This sample is 25 x 38-80 Sea Foam; thickness 470 pages to one inch; may be had in Rose, Straw, Light Blue, Goldenrod and India shades. The Central Ohio Paper Co.



COLLEGE OF THE CITY OF NEW YORK

PAPER EXHIBIT H

DILL & COLLINS TINTED ART BOOK—This sample is 25 x 40-100 Goldenrod; thickness 400 pages to one inch; may be had in medium and light weights; also in seven other shades.



COLLEGE OF THE CITY OF NEW YORK

PAPER EXHIBIT I

COPCO SEMI-DULL—This sample is 32 x 44-120 India; thickness 496 pages to one inch; may be had in White and Gray. The Central Ohio Paper Co.



ON LITERATURE



OTHER relaxations are peculiar to certain times, places and stages of life, but the study of letters is the nourishment of our youth and the joy of our old age.

They throw an additional splendor on prosperity, and are the resource and consolation of adversity; they delight at home and are no embarrassment abroad; in short they are company to us at night, our fellow-travelers on a journey, and attendants in our rural recesses.—CICERO.





Work



THANK God every morning when you get up that you have something to do which must be done whether you like it or not. Being forced to work, and forced to do your best, will breed in you temperance, self-control, diligence, strength of will, content and a hundred virtues which the idle will never know.—KINGSLEY.



PAPER EXHIBIT K

DILL & COLLINS DUCHESS, Sioux Finish—
This sample is 25 x 40-60 Gray; thickness 416
pages to one inch; deckle edge, cut away in this
sample; may be had in 80 lb. and in nine other
shades.



Art Principles



MODERN artists the world over, in defining art in the simplest words, agree that "Art is Arrangement."

We may add that its study is not a matter of asking for recipes from this or that school, this or that national or racial art, this or that period, classical, renaissance, or modern. On the contrary, it is the acquiring of certain simple principles that underlie all art of all times. By applying these principles, growth comes, insuring insight into more complex methods of reasoning and bringing the power to execute difficult problems.

¶ In art we are dealing strictly with the mental and emotional faculties more or less developed in each individual. These faculties respond when, on a flat surface such as paper, we find certain emotional and intellectual records of things we have seen or experienced in nature. And it is the manner in which these records are made that affects us as art. Every stroke, touch, spot, and patch of light and dark governed by the mind and hand of the artist interprets first an emotion, second a meaning.

OTTO WALTER BECK.



PAPER EXHIBIT L

OLD STRATFORD—This sample is 25 x 38-80 Rough Wove; thickness 256 pages to one inch; may be had in 60 lb. and in laid finish; deckle edge and water-mark appear on 50 per cent of leaves. The Central Ohio Paper Co.

Hobbies

THE angler loves his hook and line,
 The fancier loves his dog;
 And sportsmen love in rain or shine
 To race o'er marsh and bog.
 The tippler loves his ruby wine,
 The skipper loves his grog,
 And epicures delight to dine
 On terrapin and frog.
 The shepherd loves his gentle kine,
 Bold pirates love the fog;
 Staid matrons love a young divine,
 Fair damsels love to "tog."
 We all have hobbies foul or fine
 Which turn us all agog,
 But those I've mentioned I'll decline,
 As through the world I jog,
 If I can ever have for mine
 An old book catalogue.

—D. C. SAPP.



PAPER EXHIBIT M

ALEXANDRA—This sample is 25 x 38-80 Antique finish; thickness 256 pages to one inch; may be had in Linen and Crash finishes and in Buff shade; deckle edge, cut away in this sample; deckle edge and water-mark appear on 50 per cent of leaves. The Central Ohio Paper Co.



Patience

THE true hope, on the contrary, is one which is willing to think, wait, and act. It is in no hurry, does not expect instant success. This is what the Scriptures mean by the "patience of hope." True hope is very patient. It relies on the working of immutable laws, which are sure to bring success at last. The man who has this principle in him does not read fairy tales, but the biographies of those who have done great things. He sees how many difficulties they encountered, how many disappointments they met, how often they were baffled. He sees how they have had the patience of hope; how they tried again and again and again; how they learned something by every failure, and how at last, when success came, they had fairly conquered it by honest, careful, thoughtful, persevering work.

—JAMES FREEMAN CLARKE.



On An Ivory Paper Knife



SNOW WHITE blade, thou
openest for me
So many a page filled with
delightful lore
Where deathless minds have left
the precious store
Of words that breathe and truth
that makes us free
To hold thee in my hand, or but
to see
Thee lying on my desk, O ivory
oar,

Waiting to drive my bark to any shore,
Is foretaste of fresh joy and liberty.
Thou bringest dreams of the Dark Continent
Where herded elephants in freedom roam,
Or blow their trumpets when they danger scent,
Or in wide rivers shoot the pearly foam,
Yet art of vital books all redolent,
Where highest thoughts have made themselves
a home.

ARCHBISHOP SPALDING.

(Copyright John James Piatt.)



PAPER EXHIBIT O

COLLEGE EGGSHELL—This sample is 25 x 38-100; heaviest weight made; thickness 180 pages to one inch; may be had in various sizes and weights; this paper guaranteed by jobber to be non-fading. The Central Ohio Paper Co.

This paper, with edges slit rough and illustrations tipped on, makes a book of bulk and beauty.





PAPER EXHIBIT P.
JAPANESE VELLUM—IMPORTED

This sample is weight 1, Shidzuoka; may be had in one lighter and three heavier weights; especially suitable for book-plates. Japan Paper Co., New York.





PAPER EXHIBIT Q

JAPANESE SHADOW—Imported—This sample is San Ban; may be had in many floral and conventional designs; sometimes used for linings and fly-leaves in College Annuals. Japan Paper Co., New York.



EXHIBITS OF INK

The exhibits of ink in this small book are restricted to such as will give general ideas only. In specifying any of the innumerable other shades of straight and double-tone inks as well as of the new dull finish in black and brown, it would be well to submit to the printer some satisfactory sample. Ink-makers furnish to all printers handsome sample books for reference in selecting anything out of the ordinary.

The same ink printed with uniformity on the same paper sometimes appears quite different on plates of different degrees of density. The printing inks used in this book are from the factories of the Ault & Wiborg Company, Cincinnati.







105



107







113

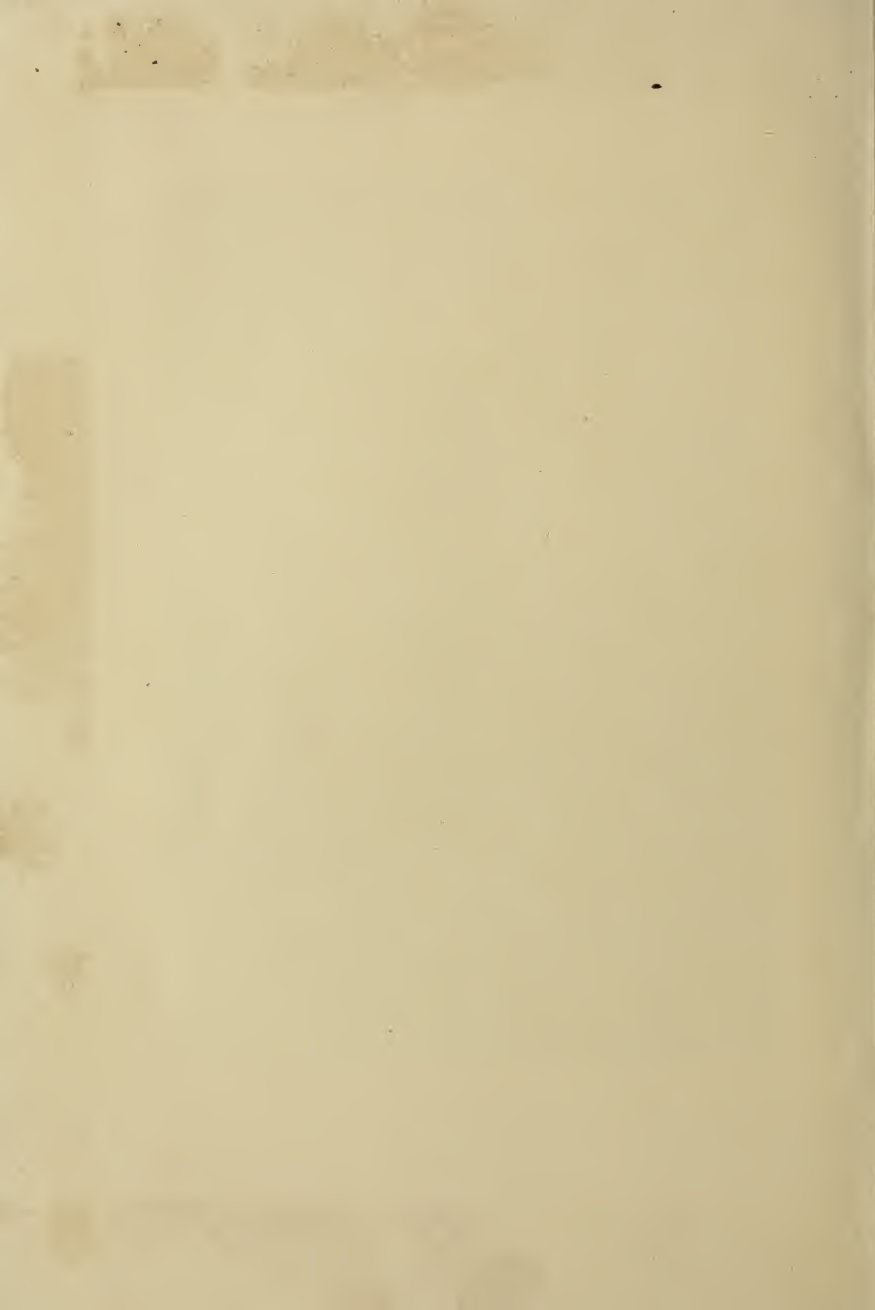


INK EXHIBIT F
DUPLEGRAV NORSE BROWN



115







INK EXHIBIT I

THREE COLOR PROCESS YELLOW, RED, BLUE ;
these three colors, requiring three plates, produce fifteen to eighteen shades in finished work. Copy must be furnished in exact colors desired. Plates of above size cost about \$40.00 each set. Printing costs about \$10.00 per thousand inserts.



INK EXHIBIT J

THREE COLOR PROCESS YELLOW, RED, BLUE; these three colors, requiring three plates, produce fifteen to eighteen shades in finished work. Copy must be furnished in exact colors desired. Plates of above size cost about \$40.00 each set. Printing costs about \$10.00 per thousand inserts.

